3:Westermann E-5 (1910) 1912 FJ23 Shilluk FJ23

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shaped iron instrument. The hole is made by holding the sharpened point of the iron on the piece of shell and rapidly revolving it between the palms of the hand. The pierced pieces are then rounded by crushing the edges against a stone with a cow's hoof.

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Skins for wearing apparel, such as the hides of calves, goats, gazelles and other small animals are usually prepared by drying them first and dressing, then curing in ashes. After this they are stretched tight on poles stuck in the ground, and grease or oil is rubbed on them; then they are rubbed and worked for several hours, till they are soft, and the oil well worked into them. The hair is left on; a skin with a large amount of the hair gone would be considered very poor. The skin is worn with the hair on the outside.

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Ropes are made from plant fibres, grass, and the leaves of the dom palm.

BOATS

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Canoes are hollowed out of trees; this is, considering the poor tools they have, a very tiresome work, but the boats they make are fairly well; they are propelled by means of long sticks. A peculiar kind of boat or raft is made of the ambach tree; it is composed of a thick bundle of that pith-like, light cane tied together, turned up at the bows, and propelled by a paddle. These boats are so light that they are easily carried by one man.

[462]

MUSICAL INSTRUMENTS

534 281 322

Their musical instruments are small and large drums, a stringed instrument called *tom* and a wind instrument consisting in a cow's or antelope's horn; this is used in wars and in war-dances. The drums are logs of wood hollowed out and braced with skin; they are beaten either with the flat hand or with a stick. The *tom* is made by splitting in the middle a small section of a log and hollowing out the flat side a little. A piece of raw cow hide is stretched wet over this, and the flat side becomes the face of the instrument. A round stick some 18 inches long is fastened at each end. The ends of these two upright pieces pass through a cross-stick, which is large enough in diameter to allow them to pass this and still be quite strong. The holes are made in it by burning. The strings are made of tendons of animals or of the root bark of a certain plant. These are attached to the head, drawn across the face over a small wooden bridge, and wound about the cross-stick. They are then tightened, and the instrument is tuned by wettening these strings and tightening or loosening them about the crosspiece. They are tied to this stick, and by winding over themselves, keep from slipping.

323 [462] [415] [276 531]

POTTERY

Pottery is the handicraft of women. They make pots of different kind and size, for carrying water, cooking, brewing beer; they also make pitchers, cups for drinking beer, heads for smoking pipes, etc. Gourds and calabashes are also much used household tools. The pipe-heads are made of clay; they are large and rather clumsy, and are generally ornamented with some simple designs,

18: Howell E-5 (1937) 1941 FJ23 Shilluk FJ23

881 with girls. This man ceremonially ties on the youths dancing ornaments before he enters the dance and accompanies him to the dancing ground.

On the morning of the *Cong*, the candidate is taken with his companions to an *Ajwogo* or priest who performs certain rites with them before they continue on their way to the gathering. On their arrival at the village where the *Cong* is being held, the initiates form up two abreast and remain in the charge of their sponsor until the actual dancing begins. After this they enter the dance in the normal way, joining the ranks of the warriors who have certain acts of politeness to the *Jago* to perform before they are chosen as partners by the girls.

535 881 The *Cong* takes place about four o'clock in the afternoon when the heat is less oppressive and the population of the district has finished work in the fields. The drum (often two, "*Bul Dwong*" and "*Bul Thin*") is placed on a wooden structure in the centre of the village. The drummer begins to call the local inhabitants together long before any dancing is due to take place and beats furiously on the drum at varying intervals. Women and those who are too old to dance assemble round the huts, gossiping and drinking merissa with the occupants. The important men of the settlement, the *Jak* and their assistants and a few of the most respected elders assemble near to the hut of the *Jago* who offers them refreshment and tobacco. Meanwhile the warriors arrive in small batches, and stand outside the village. The normal "*Lau*" of cloth is discarded and they put on skins fastened from their waists and ornament themselves with their special dancing beads and sashes. They carry with them their best spears, but not the fighting shield, for the *Cong* has no military associations. Some have small shields of hippo or crocodile skin make in miniature imitation of the heavy war shield, but the majority carry parrying-sticks or "stick-shields." Some wear strings of small bells wound crosswise round their legs.

When the final touches have been put to their clothing, small groups of warriors enter the dancing ground in the centre of the village, shouting as they come. They shamble and jump round the drum and then disperse in small groups, while other warriors are assembling. When large groups have collected, after more salutations to the drum,

19: Howell & Thomson E, G-5 (1943-1944) 1946
FJ23 Shilluk FJ23

THE FUNERAL DANCE OF RETH FAFITI.

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1.—Shilluk trumpeters with kudu horns.

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2.—The drums of Fafiti.
There were six of these set vertically in the ground.

[FACING p. 24]

19: Howell & Thomson E, G-5 (1943-1944) 1946
FJ23 Shilluk FJ23

643 happy to be given to *Kwaa*[16]? Perhaps you too are praying just as we are? Do you know *Kwaa*? He is there being guarded; soon he will come out and start his journey." Then the old man addressed Nyikang, "*Kwaa*, you are great; we are all your children, even this goat, and we are here to serve you." Then the goat was led away. I asked about the goat and they said it would not be killed, but would return to the flock as a sign that all the flocks belonged to Nyikang.

[273] About this time I heard one of the young men say he was thirsty and when I jokingly asked him if there was no beer in the village for them, he said that no beer would be drunk that day in all the land, until after the king had been inducted at Fashoda.

I asked about the gods and they said they were being prepared for the journey and soon would come out of the houses. The houses were not shrines but belonged to the chief of the village, and nothing had been done to them except a new fence of cornstalks built around the door. I asked if I might go inside the enclosure, and when no [778] one objected, I entered the *kal*, and found six men seated on the ground and two sacred drums one on each side of the door of the house, each on a cow skin. I took some pictures of the *kal* with the men and drums, but when I suggested that I enter the house where Nyikang resided, they demurred, and one man took up a position against the mat door, to bar my entrance.

At 8.50 the two drums were beaten five or six strokes each, and I thought things were going to start, but all the people bowed themselves to the ground and said, "*Kwaa* speaks. *Kwaa*, you are great *Kwaa*, speak to us."

533 643 [534 778] Five minutes later, two young men came out of the *kal* carrying the sacred drums (small black drums not unlike kettle drums), and each sat on a cow-skin and alternately beat his drum with the handle of a hippo-hide whip. (These drums they call *thom*). The beat was not that of a dance, but a regular tum, ta, ta, ta, tum; repeated over

16. *Kwaa*—our ancestor.

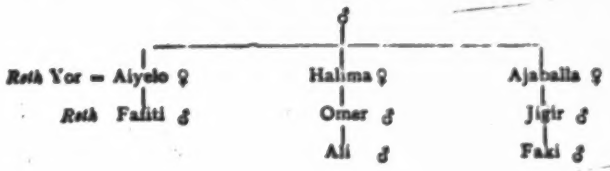
19: Howell & Thomson E, G-5 (1943-1944) 1946
FJ23 Shilluk FJ23

NOTE TO INTRODUCTION.

000 2. Sir Samuel Baker. *Ismailia* p. 102.

NOTES TO PART I

644 3. The relationship of the two most important men among the late *reth*'s maternal relatives is recorded below :—



Ali and Faki, descendants of Fafiti's mother's sisters, were present.

643 648 The Nuba of the Fungor area have considerable traditional connection with the Shilluk. The bamboos for Nyikang's body are brought from here, and gifts are exchanged between the *reth* and the local Nuba chief, whom we met at Fashoda some time after the installation when he was being invested with the insignia of a Shilluk chief.

643 361 103 4. *Reth* Fafiti was brought up in a village in Kodok section, but after 1917 the supporters of Coti Ajang were too numerous for comfort in Kodok section, and Fafiti, in fear of assassination, moved his village to Golbainy and called it Abogathow " fear of death."

534 766 643 5. The royal Shilluk drums had special houses built for them in Fashoda, and special custodians appointed for them. These drums no longer exist. Shilluk say that *reth* Fafiti, angered because *reth* Fadiet had held no funeral dance for *reth* Kus hurled the royal drums into the Nile, and held the dance for *reth* Fadiet with Fadiet's own drums. For the funeral dance of a *reth* (*wowo*) the drums are stood up on end in shallow holes prepared in the ground, and beaten with newly cut sticks of the *heglig* tree. For other funeral dances, the drums are mounted horizoutally upon forked sticks.

19: Howell & Thomson E, G-5 (1943-1944) 1946
FJ23 Shilluk FJ23

Personal Equipment.

643 778 The equipment carried by the Kwa Nyikwom for Nyikang and Dak consisted of the following.

[534] 1. *Drums.* There were two pairs of kettledrums; one was embellished with black ostrich feathers and rings around the edges, the other pair was made of plain wood. They were basin-shaped, and beaten with a distinctive rhythm as Nyikang proceeded. The original pair "Obuny" and "Cal" are said to have been captured, the former from the Arabs and the latter from the "Funy."

[411] 2. *Spears.* A collection of spears, sometimes three, and sometimes more, was carried. None of the spears carried was wrapped in cloth, as is usual with sacred spears.

[415] 3. *Cooking Pots and Baskets.* The pots were of the normal Shilluk types, and the baskets basin-shaped and covered with reed mats. There was generally a pair of each. These contained Nyikang's food for the journey.

4. *Nyikang's Bed.* A forked pole about 8 feet long with a circular leather flap hanging from the joint of the fork.

5. *Nyikang's Shield.* This was only produced from Aturwic wrapped in cloth. It did not come from Akurwa. It was apparently similar in shape to a normal Shilluk shield, but very much smaller.

6. *Ropes and Grass.* These were not strictly part of Nyikang's equipment, but were carried by the Kwa Nyikwom. The ropes were said to be made at the installation of *reth* Fafiti in 1917, and the grass and fibre which had been brought by Dak from Fanyikang were for the Kwa Nyikwom to make into new ropes for the new installation. These ropes, like the whips carried by the Kwa Nyikwom, were used for warding off the inquisitive

Just before dawn they set up the four royal drums on end in holes specially dug in the ground[2] and in the centre of the village opposite the *kengo*. They were beaten for a short while as a signal that the public ceremonies of mourning would begin that day. In addition a fire was lit using fire sticks (*pic mac*), an important ritual item in any Shilluk ceremony, and a sheep was sacrificed.

I reached Kujo that afternoon just in time to see the *kwa* Nyikir enter the village again, singing as they came and carrying the spear of Nyikang wrapped in white cloth and also a basket which I was told contained certain sacred relics including the bell or Nyikang (*orok Nyikang*). The party stepped over a sheep held to the ground in front of them[1] and then took up their position round the drums.

Meanwhile an ox had been tethered near to the drums and a Shilluk warrior stood by, spear in hand. At a given signal he plunged his spear into the ox, missing the heart, and causing only a slight wound in the haunch, with the result that it broke away and had to be despatched outside the village. No particular attention was paid to this unfortunate incident which might have been regarded as an ill omen, and immediately the drums began to beat, the *kwa* Nyikir skipping round them four times and again stepping on to and over a sheep tethered to the ground. The main body of spectators consisting of important persons and the occupants of Kujo and neighbouring villages then entered the arena. These people carrying millet stalks, sticks and swords, but no spears, danced round the drums in an anti-clockwise direction singing the song of Nyikang followed by that of *reth* Dak Nyikang and finally a new song composed in honour of the deceased. After several minutes of dancing in this manner, the crowd moved forward and knelt facing the shrine clapping their hands as a sign of grief. These royal mourning songs reflect the Shilluks' attitude towards their kings. *Agwet wad Nyidhongo piny apath cie Yor wad Nyidhongo labo arieny*, "Agwet wad Nyidhongo, the earth is

[2] These holes are specially dug beforehand and bells and other sacred objects put beneath the drums. For normal social events Shilluk drums are laid horizontally or lean against supports set in the ground.

[1] The significance of this act is not clear and Shilluk merely say that it must be done; it is "according to custom," *kwong*. I have, however, frequently heard it said that the act, *akadh*, is intended to remove impurities which might be harmful to the *reth*. The procedure is followed in all sorts of ritual situations in which the *reth* is concerned. It will be remembered that the *reth* steps over a bull-calf when he leaves Debalo and over a black bull at Arepejur on his way to Fashoda on the first day of the installation ceremonies. It will also be remembered that in the old days, prior to *reth* Fadiet, a man (and a girl) was subjected to the same treatment as the bulls and sheep, and, though it is not true that he invariably died in the process, he was never allowed to come into direct contact with the *reth*. See Howell and Thomson, *op. cit.*, pp. 51, 54 and p. 79, Note 21.

29:Dempsey M-5 (1940-1954) 1955
FJ23 Shilluk FJ23

312 Aguno I stopped to watch a couple of men stretching and [281] scraping a cow hide. One of them called to a girl in the village, his wife or sister, to bring him some water to soften the skin. With great reluctance she brought a large bowlful and stood by, while with lavish hand the man splashed the precious water on skin and ground indiscriminately. He then demanded more and I thought, and hoped, that she would refuse; that she would remind him that she had walked eleven burning miles to bring the water that he threw away so thoughtlessly. After a moment's hesitation, however, she picked up the bowl he had thrown at her feet and turned slowly towards the hut, but as she did so I saw two tears overflow from her brimming eyes and roll down her cheeks. Such [562] drudgery is forced on these womenfolk by circumstance and custom, and we can only wish that things were in some way bettered.

361 But now let us proceed and see what a Shilluk village is [487] like. We enter it along a little path which leads from the main road and passes through the dried up, yellow stubble of last season's millet plantation.

Passing through the space between the fences of two [367] neighbouring homesteads, we come upon a large level circle of bare ground which is the playground of the village [535] and its dancing floor. Sometimes it boasts a tree, green and leafy in contrast to its dun, dusty surroundings, under the refreshing shade of which the village elders gather to discuss [521] the affairs of their little world: the price of cattle, the failure of the harvest, the prospect of the fishing. Under the tree, too, or at the further side of the dancing floor, are two large [534] forked stakes driven into the ground to hold the drums. Around this circular central space the family dwellings are grouped.

[621] Villages vary in size, from the small hamlet consisting of two or three homesteads to a large settlement of sixty or seventy. An average-sized village contains about thirty families. All, however, are set up on the same plan, and the houses are built according to the same pattern. Each house-
351 hold consists of two houses set facing one another in a small